

Provinces Set Traps For Tax

MPAA Officials At Ottawa Talks

American and Canadian film men have been meeting in Ottawa with representatives of the government and the Bank of Canada to discuss activation of the Canadian Co-operation Project, said to have been set up by the Motion Picture Association.

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UJA Film Div In Vital Campaign

Several meetings of the film division of the United Jewish Appeal, which culminated in a dinner at the King Edward Hotel, preceded the opening of the drive this year to raise more money than ever before for such varied aims as relief and rehabilitation.

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British Columbia Will Also Grab Impost When Ottawa Lets Go

Following the action of the Province of Ontario in preparing to take over the 20 per cent amusement tax when dropped by the federal government, British Columbia will help support a compulsory, contributory hospitalization plan by adopting the impost on tickets when possible. Ontario will use amusement tax receipts to aid hospitals and other provinces are eyeing them.

Lit Firecrackers In Theatres

Lighted firecrackers have been tossed from the balconies of theatres in Chatham, Sarnia and other places by youths in their middle teens. Managers should guard against this as May 24th approaches.

In Chatham a 19-year-old youth was fined \$50 in police court for indulging in this dangerous form of fun. A bunch of firecrackers hit a 12-year-old girl on the head before exploding.

The Chatham Daily News praised the decision of the court in an editorial.

Provincial officials expected that Ottawa would vacate the amusement tax field on March 31st, end of its fiscal year, but Finance Minister Abbott said that nothing would be known of

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RKO To Release 12 By Labor Day

RKO Radio Pictures plans to release a round dozen top-bracket pictures between now and Labor Day, it was announced following sales and product meetings at the Hollywood studio between Ned E. Depinet, Robert Mochrie and Dore Schary, as well

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Elk Point Theatre

Steve Andrishak, owner of the recreation hall in Elk Point, Alberta, is having it rebuilt into a modern theatre.

'NO TAX RELIEF THIS WAY'

(From the Financial Post)

If and when the Dominion Government ends its amusement tax, the news will be purely of academic interest to Ontario citizens. They will go on paying just the same on their theatre tickets, only the collector will be the Provincial Government instead of Ottawa. Already the machinery has been set up for an automatic changeover.

The same thing happened when the federal wartime levy on gasoline was abolished. It didn't save the consumer anything. In the night, while the Dominion authorities were vacating the field, provincial authorities all over the country were moving in. The motorist went on paying sky-high wartime taxes on his fuel.

This sort of thing is getting us exactly nowhere in tax reduction. If the provincial and municipal governments are going to grab every bit of special war revenue Ottawa releases, then there is no hope of tax relief.

Earmarking the new provincial levy for a gift to hospitals is mere sugarcoating. Why should those who go

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Odeon Building Plans Move Right Along

Odeon Theatres of Canada, adhering closely to the national building program it announced several years ago during the first visit of J. Arthur Rank to Canada, opened five theatres in 1947, four since the beginning of 1948 and has ten under construction at the present time. "Odeon" is or will be the name of each, or that word is linked with the name.

Details of the theatres opened this year are:

February 14, (Mercier), Montreal, 900 seats.

February 21, West Vancouver, 750 seats.

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Warner Baxter Next

Warner Baxter will step out of his usual Crime Doctor roles to star in Columbia's "Gentleman From Nowhere."

Lewisville Theatre Destroyed By Fire

Fire, which apparently began in the furnace room, completely destroyed the Star Theatre in Lewisville, a suburb of Moncton, N.B. The 326-seat house, owned by the Star Amusement Company, Ltd., was built about a year ago at a cost of \$50,000.

The fire took place about five a.m. on a Sunday. No feature film was lost but several trailers burned.

It is the seventh Canadian theatre totally damaged by fire since the first of the year.

Legion Theatre In Gravelbourg Sold

L. Jeanotte, owner of the Gaiety Theatre in Gravelbourg, Saskatchewan, has bought the Legion Theatre in that community for a reported price of \$16,000. Closed at present, the newly-purchased theatre may be re-opened later for Friday and Saturday shows featuring westerns and comedies.

Third House Planned For Kelowna, BC

A third theatre, to seat 900 and to cost approximately \$130,000, is being planned for Kelowna, B.C., by a newly-organized company, the Kelowna Co-operative Theatre Association. At present Famous Players operates Kelowna's only theatre, but has announced plans for a new house, to be built soon.

The Brightest British Comedy In Years Continues To Make Holdover Records Everywhere

'QUIET WEEKEND' — NOW 7th BIG WEEK — VANCOUVER

A PATHE (British) PICTURE from INTERNATIONAL FILM DISTRIBUTORS Limited

There's "A March of Dimes" Every Night for Owners of Manley Popcorn Machines!

TWELVE SQUARE FEET OF FLOOR SPACE ALL YOU
NEED TO EARN 40% OF NET THEATRE PROFIT!



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To OWN outright for \$1,150 CASH OR
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TORONTO

MPAA Officials At Ottawa Talks

(Continued from Page 1)

tion of America to promote interest among USA producers in Canadian production as a means of aiding the dollar conservation program.

Reported due in Ottawa were Francis Harmon, vice-president of the MPAA; Taylor Smith of its New York office; Blake W. Owensmith of the Hollywood office; and John J. Fitzgibbons, president of Famous Players Canadian Corporation and chairman of the Canadian Motion Picture National Services Committee.

Their presence indicated progress had been made in the matter of the Canadian motion picture industry's future contribution to the solution of the foreign exchange problem.

The government has been reticent to make public its position until an agreement satisfactory to all is arrived at. The movie men, it said, are "here to pass on information about various activities which they are carrying out in an endeavour to contribute to the solution of our exchange problems."

It is hoped that any agreement will result in production in Canada of feature films and shorts, wholly or in part, with money ordinarily remitted to the USA as profits and rentals, and that such films will be shown in American theatres to help our tourist industry and spread knowledge of this country.

The talks, although described as "very satisfactory," have not approached finality, being still "somewhere along the route." Answering enquiries in the House of Commons Finance Minister Howe recently said a quid pro quo—an equivalent—spending of the \$17 millions sent to the USA from here was being sought.

Plans for production in Canada keep cropping up in newspapers and the trade press. "Mrs. Mike" will be shot in Alberta by Ed Gross, starring Dick Powell and June Allyson; Sam Goldwyn will make "Earth and High Heaven" in Quebec eventually; Warners has scheduled "Two Guys From the Mounties," with Dennis Morgan and Jack Carson; Universal-International's "The Tin Flute," with Marta Toran and Jacques Francois will be made in Quebec; Paramount has plans for "The Canadian," by Somerset Maugham, to be filmed around Winnipeg; and other films are said being considered by 20th Century-Fox and Allied Artists.

Several crews from Universal-International and Warners have been at work in Canada.

Provinces Set Traps For Amusement Tax

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the government's intentions until the budget is brought down in May.

Premier Byron Johnston of British Columbia announced the principles of the new bill and its relation to amusement taxes.

In Ontario the bill, known as "The Hospitals Tax Act, 1948," was passed over the objections of the leaders of the other parties and an amendment rejected. Introduced by Provincial Treasurer Leslie Frost, who is also senior officer of the Motion Picture Censorship and Theatre Inspection branch, it drew vigorous objections by leaders of Ontario's main labor organizations. These claimed it was discriminatory legislation, placing the burden on those who earned the least.

Little more than a week after the bill was passed an amendment by A. A. MacLeod, LPP member from Bellwoods, Toronto, that proposed a six-month postponement was defeated. This was followed by an amendment moved by Harry Nixon, Brantford, acting as Liberal House leader in the absence of Farquar Oliver, which asked a reduction of the proposed tax from 20 to ten per cent. This was defeated, although every member of the opposition voted for it but one.

The Motion Picture Theatres Association of Ontario, which campaigned for the ending of

the federal tax, was surprised when Ontario planned to reimpose the full amount. The Toronto Globe and Mail and other Ontario newspapers suggested that ten per cent would have been enough.

In 1946 federal and provincial amusement taxes yielded \$15,052,994. Ontario provided \$5,129,890 of this, Quebec \$4,372,021, British Columbia, including the Yukon and the Northwest Territories \$1,623,657, Alberta \$994,933, Nova Scotia \$902,977, Manitoba \$803,158, Saskatchewan \$631,563, New Brunswick \$526,784 and Prince Edward Island \$68,000.

It is quite possible that these sums will be reduced, since patronage has dropped from 15 to 25 per cent this year in most of the country.

The British Columbia government's action followed complaints that Ottawa had failed to institute its social security program. Others have contended that hospitals and welfare costs should be met through other forms of taxation.

New Quebec Theatre

Wilfred Mainville's 580-seat Rose Theatre in Ste. Therese, Quebec, opened recently. First feature was Quebec Productions' "La Forteresse."

Para's 'Golden Gate'

Production of a dramatic picture laid in San Francisco and titled "Golden Gate" was announced by Paramount following purchase of Charles Bennett's stage play, "Blackmail," from which the film will be made.

New Columbia Film

Columbia has scheduled "C.I.D. Agent," a semi-documentary type story of the USA Criminal Investigation Department, to follow its successful "To the Ends of the Earth."

Brighthouse Theatre

Opening of the Island Theatre at Brighthouse, BC, is scheduled to take place this week. Built by Ernest G. Silverton, William Thomson and Alexander Mudry, it will seat 780 patrons.

UJA Film Div In Vital Campaign

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in Europe, aid to educational institutions, protection of human rights and restoration of Palestine.

Co-chairmen of the film division this year are Douglas V. Rosen, United Artists; Harry S. Mandell, 20th Century Theatres; and Morris Stein, Famous Players.

The campaign chairman for 1948, Gurston Allen, addressed a meeting of film division workers, explaining methods and emphasizing the importance of their work. The dinner at the King Edward Hotel was addressed by a speaker from New York.

Workers for the film division this year are Gurston Allen, Herb Allen, I. H. Allen, Raymond Allen, Dave Axler, Myer Axler, Martin Bloom, Hye Bossin, Gary Cass, John W. Cohn, Irvin Coval, Jack Fine, Sam Fine, Ben Freedman, Selwyn Ginsler, Sam Glasier, Frank Goldhar, Dave Gordon, Dave Griesdorf, Harvey Kathron, Harold Kay, Dave Krendel, Gordon Lightstone, Murray Little, Peter Myers, Harry Romberg, J. John Shulman, Dave Siegal, Ben Ulster and Bert Wilkes.

'Singin' Spurs'

Barry Shipman has been signed by Columbia to script his "Singin' Spurs."

'Adult' Regulations Planned For BC

Attorney-General Gordon Wismer of British Columbia recently introduced a bill, given its first reading, which will make necessary the classification and identification in advertising of certain films as "Adult Entertainment."

Part of his proposed amendment to the Moving Picture Act reads:

"The Censor may, where he deems it necessary, classify any film as 'adult entertainment.' Where a film is so classified, the Censor may require that there be displayed prominently the words 'adult entertainment' in such of the advertising of the film as he deems necessary."

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The New
CANADA CARRIES ON
RELEASE FOR

APRIL

INSIDE
THE ATOM

A
NATIONAL FILM BOARD PRODUCTION
Distributed by
COLUMBIA PICTURES

'NO TAX RELIEF THIS WAY'

(Continued from Page 1)

to theatres be singled out to support hospitals?

Taxes in this country are too high. Too much of our national income is going into government expenditures which create few if any new jobs: not nearly enough into new industry which creates many jobs. But we are not going to get our tax bills reduced one single mill so long as any government is permitted to absorb what another sheds.

In that way there is no gain whatever for the taxpayer who foots the bill for all three layers of government. Out of his pocket and his alone all government revenue must come, either directly or indirectly. To him it doesn't make much difference how the levy is divided between municipal, provincial and federal authorities, it is the total that counts. And it is the total that he wants to see reduced. He will only get that reduction when governments start discarding and reducing taxes and the other governments let them stay discarded or reduced.

'HOSPITAL TAX TOO HIGH'

(From a second editorial about the Amusement tax in the Toronto Globe and Mail.)

This newspaper believes that the 20 per cent tax on amusements is too high. The rate is the same as that now imposed by the Dominion Government, which was designedly excessive. During the war, it was necessary to use every reasonable means to draw off surplus purchasing power, and whether or not such a rate was equitable in relation to the price of amusement, or proportionate to other forms of taxation, was not considered. What was patriotically accepted as justified then, however, is much more difficult to defend now. Since no small proportion of the cost of living, which bears so heavily on lower incomes, is due to taxation, the Ontario Government would have been very wise to have reduced this levy. The severity of the tax may lower the revenue which will be derived from it, especially as admissions to most forms of entertainment have been decreasing.

There was a time when professionally supplied amusement was a luxury in the lives of most people. That time has gone. With the rise of mass entertainment, paralleled with the reduction of working hours, the relaxation afforded by cheap amusement has become a virtual necessity. This should have been recognized by the government, and the additional burden of one-fifth of the basic price of admission lightened. If a simple amendment had been made to the wording of the bill, making the 20 per cent tax a maximum, the Government would have given itself some leeway in setting a lower rate, adjusting it to suit circumstances or need.

One thing the matter does clear up. It should settle for this year, at least, the rumors that the Government intends to go to the country. The imposition of such an extreme tax, affecting such a wide section of the voters, however worthy its use, is scarcely the action of a Government which seeks to build popularity with the electorate. It is on questions like this that voters' decisions are based.

'Be Nice To Emily'

Ronald Reagan and Viveca Lindfors will star in Warners' forthcoming production, "Be Nice to Emily." Alex Gottlieb will produce the Matt Taylor story.

Wilder To Script

Robert Wilder has been signed by Paramount to script "Web of Days."

Opera Singer Signed

Theodora Lynch, lyric soprano, has been signed to a long-term contract by Allied Artists.

Bing Crosby

Bing Crosby is doing the narration and singing for Walt Disney's "Ichabod Crane," which will be released as part of "Two Fabulous Characters."

Ont. Theatre Branch Grossed \$225,000

Revenue of the Motion Picture Censorship and Theatre Inspection branch of the Ontario Treasury was \$225,000 for 1947-48, according to the budget of Provincial Treasurer Leslie M. Frost, while estimates allowed the branch for that period totalled \$186,000. Estimates for 1948-49 are \$198,000, an increase of \$12,000.

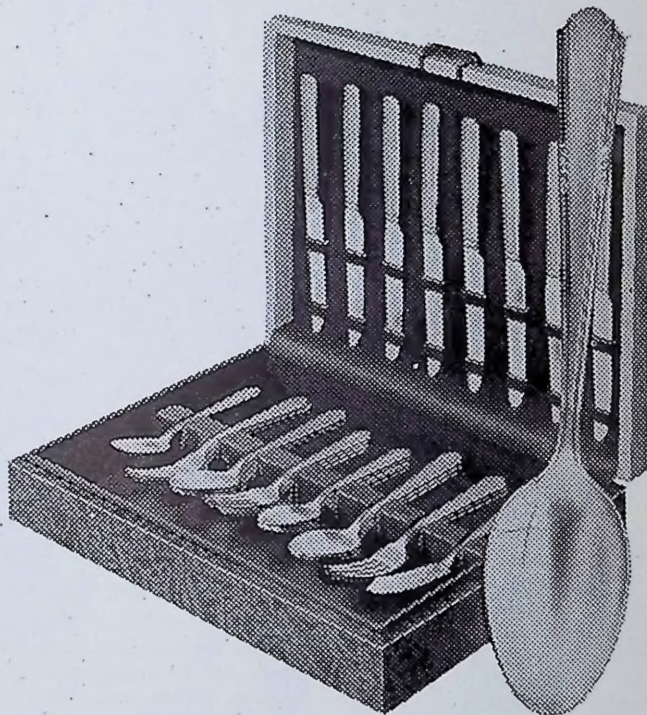
The fiscal year ends March 31st and the revenue is ten months actual and two months estimated.

WB Subsidiary Head Dies In Philadelphia

Leonard S. Schlesinger, 42, president of the newly-organized Warner Brothers Service Corporation, a subsidiary which manages and supervises the theatres' concessions, died recently in a Philadelphia hospital after a long illness.

Schlesinger started in the industry at the age of 14. In 1928 he joined Warners and was made assistant to Joseph Bernhard in New York in 1937. He served in the Seabees during the war and in 1946 he was named president.

THE BEST POST-WAR PREMIUM NEWS!



Real Silverware (E.P.N.S.)

THE SURE-FIRE BOXOFFICE ATTRACTION

42-Piece Set, Service for Eight

For exclusive rights in your zone write, telephone or wire TODAY

N. FRIEDLANDER SALES COMPANY
69 York Street Toronto, Ont.

You Were Meant For Me

with Jeanne Crain, Dan Dailey
20th-Fox 92 Mins.
CORKING STORY OF THE FLAP-
PER AND EARLY NIGHT CLUB ERA
WITH FINE DIRECTION AND ACT-
ING IMPRESSES AS SURE FIRE
MONEY MAKER.

Here is a lot of entertainment,
with Jeanne Crain as capable and
appealing as she was in "Margie"
and Dan Dailey repeating the hit
he scored in "Mother Wore
Tights."

Dan Dailey and his dance band
come to Bloomington, Ill., for a
one-night stand. It is to be noted
that he is the best male dancer to
ever front a band. In addition
he turns on the personality, and
when Jeanne, winner of the door
prize at the dance, sees him, she
falls deeply in love with him.

Dan's next stand is Peoria, and
Jeanne takes a bus to see him.
After the dance, Dan drives her
back to Bloomington in the early
morning and when Jeanne's pa-
rents awaken they find Jeanne
and Dan asleep in the parlor. All
is forgiven when the parents
learn the youngsters got married
in Peoria.

At first, Jeanne is thrilled with
one-night stands and enjoys be-
ing a passenger on the band's
bus. Oscar Levant, the band's
manager and pianist, has the
band practically set for an en-
gagement in a New York hotel,
and Jeanne can hardly wait to
see the big city.

It's 1929 and the Wall St.
crash wipes out most of the night
club spenders. The New York en-
gagement is cancelled and Dan
has to disband his outfit. Dan and
Jeanne return to Bloomington.

Oscar gets Dan an offer of a
\$75 a week job in a Chicago
movie theatre, but Dan refuses
it. This leads to his first big
quarrel with Jeanne. Dan walks
out, buys a train ticket for the
East, but at the last moment
takes a job at his father-in-law's
brick yard.

The picture ends with Levant
running the brick works and Dan
leading a band at a New York
hotel.

CAST: Jeanne Crain, Dan Dailey, Oscar
Levant, Barbara Lawrence, Selena Royle,
Percy Kilbride, Herbert Anderson.

CREDITS: Producer, Fred Kohlmar;
Director, Lloyd Bacon; Authors and
Screenplay, Elick Moll and Valentine
Davies; Cameraman, Victor Milner, ASC.

DIRECTION, Excellent.

PHOTOGRAPHY, Good.

Unconquered

with Gary Cooper, Paulette Goddard

Paramount

IT'S BIG. DeMILLE EPIC OF QUALITY: CINCH FOR THE BIG-TIME
MONEY OF THE SEASON.

It almost goes without saying when a Cecil B. DeMille film comes
along it is something of an event. This then, is another event and it
should reverberate throughout the land as a sweeping piece of show
merchandise. Long in preparation and production, it is a large-scale
canvas on which has been brushed a sweeping panorama of early
backwoods Americana revealing, too, a phase of that country's early
history that has been little touched.

As a boxoffice probability it has a great deal to attract atten-
tion and patronage. The word big enters into the figuring at the out-
set. It is an array of big sets, many extras, costumes and large-scale
activity. All this and Technicolor to which is added Gary Cooper, Miss
Goddard and a half dozen other supporting players who lend skilled
talents to the epic quality of the tale.

Stimulated, as it will be by widespread exploitation and pub-
licity "Unconquered" should billow into the big time of the current
season.

There is stuff compounded into the story that is eye-opening in-
sofar as the modern film-going public is concerned. Such stuff as in-
dentured slaves — Englishmen and women being shipped to the early
colonies to be sold on the block to the highest bidder for a specified
period of servitude — is a story angle that will provoke comment.
How the colonies, prior to the War of the Revolution, expanded west-
ward past the Alleghenies with savage opposition from unfriendly,
provoked Indians is another interesting development brought to light
here. Hub of the expansion was Fort Pitt, present site of Pittsburgh.

The scenario opens in London where Miss Goddard is given choice
of death or slavery. She was involved in a murder and if taken at
her word is quite innocent. The court rules otherwise. She takes
slavery and is shipped to America. On shipboard Howard DaSilva
fancies her as quite a dish and bids for her "time." Cooper looks into
the auction and beats DaSilva at the purchase. DaSilva is a trader.
He trades guns and war implements to the Indians for a time when
he will take over the promising wilderness of the midwest. The God-
dard deal sets off the latent animosity between Cooper and DaSilva.
Cooper arranges her freedom on arrival but DaSilva connives to have
her listed again with other slaves.

It soon comes out that the Indian trouble is brewing and Cooper,
master woodsman, treks out to get at the bottom of it. He encoun-
ters Miss Goddard again who is irate and scared. Latter emotion
comes when she meets Katherine DeMille, Indian wife to DaSilva
who is also blood brother to Boris Karloff, Chief Guyasuta, of the
Senecas.

Inspired by DaSilva the Indians are attacking forts. The de-
fenders have been surrendering under a truce only to be massacred
when they emerged. Cooper learns this after he rescues Miss God-
dard from Karloff's medicine man who was about to give her the
torture works. They travel back to Fort Pitt. Cooper is arrested for
desertion. He breaks away with the assistance of Miss DeMille and
locates The Black Watch, Scottish Highland troops. They are a small
body. But he pulls a ruse and saves beleaguered Fort Pitt as it is
about to surrender to Karloff. DaSilva gets his due. Cooper gets Miss
Goddard.

This is a role admirably suited for Cooper's stalwart talents and
his following will go for it all the way. Miss Goddard's hectic time
gives her a full range for showing her talents. DaSilva's heavy is
sound. Miss DeMille is properly sullen and tragic. Others who render
capably are Ward Bond, Cecil Kellaway, Henry Wilcoxon, C. Aubrey
Smith.

CAST: Gary Cooper, Paulette Goddard, Howard DaSilva, Boris Karloff, Cecil
Kellaway, Ward Bond, Katherine DeMille, Henry Wilcoxon, C. Aubrey Smith, Victor
Varconi, Virginia Grey, Porter Hall, Mike Mazurki, Richard Gaines, Virginia Campbell.

CREDITS: Produced and directed by Cecil B. DeMille; Screenplay by Charles
Bennett, Frederic M. Frank, Jesse Lasky, Jr.; Based on the novel by Neil H. Swanson;
Photography, Ray Rennahan.

DIRECTION, Grade "A."

PHOTOGRAPHY, Fine.

Wellman To Direct

William Wellman will direct
20th-Fox' "Yellow Sky."

Director Contracted

Sam Wood, director has signed
a long-term contract with MGM.

Song of My Heart

with Frank Sundstrom, Audrey Long
Sir Cedric Hardwicke, Mikhail Rasumny,
Gale Sherwood

Monogram 85 Mins.
BRILLIANTLY DONE ROMANCE
WITH TCHAIKOVSKY SCORE
SHOULD CLICK SOLIDLY: SUN-
DSTROM, SWEDISH NEW-COMER,
SCORES.

Tchaikovsky and his music
come to the screen in an excel-
lent production, which marks the
American debut of Frank Sund-
strom, Swedish film star.

The acting is splendid, with
Mikhail Rasumny a standout as
Tchaikovsky's servant. In fact,
his performance is of such sta-
ture that it should be given much
consideration when the 1948 Aca-
demy Awards are made.

The Tchaikovsky music used in
the picture comprises excerpts
from the Fourth, Fifth and Sixth
Symphonies, Piano Concerto in
B-flat Minor, Overture 1812 and
Marche Slav, Romeo and Juliet
Fantasy, Swan Lake and Nut-
cracker Ballets, Capriccio Ital-
ienne, Andante Cantabile and
Barcarolle, June. Janice Torre
and Fred Spielman contributed
two songs, "I Looked For Love"
and "Someone," based on Tchal-
kovsky themes.

Sundstrom marries Gale Sher-
wood, a young, frivolous, vocal
student, but it is a mis-match,
which soon ends in a divorce.
When a conductor refuses to lead
an orchestra at an opera on the
grounds that Sundstrom's music
is no good, Sundstrom is forced
to become a conductor.

Audrey Long, the Czar's niece,
is enthralled by Sundstrom's mu-
sic and falls in love with him.
Unknown to him, she arranges
for him to use her villa in Italy.
She soon discloses her identity
and a beautiful romance devel-
ops. However, Audrey's father,
Sir Cedric Hardwicke, puts an
end to it, and Sundstrom goes
to America to become the first
conductor at Carnegie Hall.

Sundstrom returns to Russia,
and Audrey, still in love with
him, is finally assured of her
father's approval. However, the
composer-conductor, becomes a
victim of the cholera plague and
dies in Audrey's arms.

CAST: Frank Sundstrom, Audrey Long,
Sir Cedric Hardwicke, Mikhail Rasumny,
Gale Sherwood, Serge Krisman, Charles
Trowbridge.

CREDITS: Producers, Nathaniel Fin-
ston and J. Theodore Reed; Director,
Benjamin Glazer; Author, Benjamin Glaz-
er; Added scenes by Bernard Schubert;
Cameraman, Roland Totheroh.

DIRECTION, Excellent.
PHOTOGRAPHY, Praiseworthy.

Vital Struggle



Criticism

They Need Immediate Help

The United Jewish Appeal is trying to raise a record amount of money this time, spurred on by a tremendous sense of urgency, for the next decade will tell whether a race which has given so much to our common civilization will remain a force in it or dwindle into history.

No race which has contributed greatly to the development of modern life can be reduced by one-third within a few years without this having an arresting effect on the favorable evolution of the generations to come. The influence of one element of our civilization, Jewish life and thought, has been plain since biblical times and can be recognized in religious beliefs, forms of worship, the growth of knowledge in each generation and in many other ways.

That is why the fight for survival of the Jewish race in Palestine, Europe and other places is the concern of all men of good will. No person with a knowledge of history and a sense of the future can fail to realize that.

The cultures of many races went into the making of contemporary civilization, yet it is less secure now than at any time in its history. We stand on the threshold of the best period of Mankind's long and disturbed existence — or its blackest time. But the work of developing a civilization that will end the major troubles of Mankind has been pushed aside because of great strife and the prospect of more to come. So Mankind's noblest aims remain unrealized, its most worthwhile work unfinished.

It becomes the duty of the more fortunate to help those to live who are at this moment in the greatest danger of death or decadence. The Jewish race, more so than any other, faces this today.

Had the Roman conquerors the same racial view and manifold methods of murder as the Nazis, the world would be without the influence of the bible on morality and literature. The world would have been without the poetry of Heine, the music of Mendelssohn, Bizet, Debussy, Berlin, Kern and Gershwin, the artistry of Heifetz and Horowitz. It would have been without Einstein's contribution to the discovery of atomic energy and, some historians say, the explorations of Columbus.

These and many others have enriched the lives of all peoples through their work in literature, music, ethics, medicine, science, economics and additional ways in which Mankind expresses itself. Could modern civilization be what it is without the gifts of men such as these from all races? Had they been killed by a conqueror or not lived at all, perhaps others might have done the same great work, but civilization would be much less developed. At no time has civilization been able to spare any flowers from its garden.

Without human life there cannot exist the continued and expanding knowledge that is the richest heritage of each succeeding generation. The results of knowledge are often material but knowledge itself is not. It must be carried forward from generation to generation through person to person.

In many instances the knowledge that went into the arts, crafts and sciences of ancient civilizations destroyed by the sword was lost to the modern world because those in whom it reposed were killed. The human remnants of such unfortunate peoples were left without the physical and intellectual vitality needed to continue their community life and accomplishments. The knowledge that was theirs was never regained for Mankind by later students and historians, although examples of it still exist to challenge them with material evidence.

Shall this be the fate of the Jewish people — and the modern world? Help must be had by those who need it. Only in that way can we guarantee the continued existence of all the races of Mankind. And none needs this help more right now than the Jewish people of less favored lands than ours.

About This and That

Robert Gill, director of the Hart House Theatre, blames the movies for the impolite reaction of young audiences to his plays. They laugh in the wrong places and do not respond properly.

Influenced by a review of one of them in the *Globe and Mail*, a friend and I went to see it and, not being prepared for its amateurishness, left in disappointment after the first act. We both love the theatre and don't mind amateur drama when we know what to expect.

We didn't blame the company but the reviewer who misled us. It seems to me that a professional critic has an obligation to his readers to use professional standards. He should tell them that what he saw was excellent for amateurs or poor for professionals and so on. Unqualified enthusiasm can be misrepresentation and does the theatre no good generally.

I recall that on another occasion an amateur group presented a play which had been a hit in New York and had previously been presented here by a first-rate road company. The amateurs advertised their effort as the New York hit play and acted it in an auditorium identified in the public mind with professional entertainment of quality. The newspaper reader thought that this was a professional company and those who were induced to go felt cheated.

All in all, poor reviewing and misleading advertising where amateur drama is concerned hurts the professional theatre. Young people who have been seen little or nothing of professional drama get the impression that these minor efforts are as good as can be had. They confine their theatre-going to the movies and deprive themselves of developing a taste for something that would make their lives much more enjoyable as they grow older. And a certain amount of support is lost to the professional theatre, which surely had its troubles until a few years ago — and still has them now and then.

This is not a criticism of amateur drama as such. It has its place and that place is important to the theatre and community. It is true that young people have laughed in the wrong places while Shakespeare was being played. That can be explained. But young people have also laughed in the wrong places during amateur presentations of plays which would have enthralled them had they witnessed the professional versions.

But what bothers me are the misconceptions that grow out of poor reviewing as explained above.

John Kurk has been transferred from Ottawa by Twentieth Century Theatres to manage the Midtown, Toronto. Al Perly, pilot of that house, resigned to manage the new Biltmore on Yonge Street. That theatre will open on April 15th with a party for the trade . . . Leo Devaney recently lost his brother Fred, who passed away in Toronto . . . Mickey Firestone, who runs Sam's on the Square, may erect a fine restaurant next to the new Biltmore . . . Jack Labow has been brought in from Winnipeg by RKO to join the Toronto sales staff. Nice fellow . . . Win Barron's enterprise in scooping the world on the Royal Wedding for the Canadian Paramount Newsreel was rewarded when it got the best short subject honors from Canadian exhibitors through the Liberty Poll. The boy really did a job and usually such accomplishments are forgotten quickly.

Had lunch in the lovely Floral Room of Prince George Hotel and had a look at the work going on in the new quarters. They'll really be something. When you're around that way have a look at the three stained glass windows on the King Street side, which will be removed shortly when that side of the building is altered. The one on the left has a British crest in the centre, the middle one shows Queen Victoria and the one on the right an American crest. They are fine examples of craftsmanship which helped give the old Prince George an air of class and distinction. I understand there were a couple in the old windows of our new clubrooms but they were removed to add to the air of modernism being sought.

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RKO To Release 12 By Labor Day

(Continued from Page 1)

as independent producers on the lot.

Sparked by the George Stevens production "I Remember Mama" at the Radio City Music Hall and Jesse L. Lasky's "The Miracle of the Bells" now having its premiere engagement at the Rivoli Theatre, other high calibre pictures are in the offing. These include John Ford's Argosy production "Fort Apache" and RKO's "Berlin Express" to be launched in April and May respectively, with a June release set for Sol Lesser's "Tarzan and the Mermaids." This same month will see the re-release of Frank Buck's original "Bring 'Em Back Alive" and the much-awaited "Fighting Father Dunne."

General release of Samuel Goldwyn's "The Best Years of Our Lives" and RKO's "Your Red Wagon" are down for July, with Walt Disney's "Melody Time" and Independent Artists' "The Velvet Touch" August entries. Leo McCarey's Rainbow production "Good Sam" will head into September, rounding out 12 outstanding features of a guaranteed boxoffice calibre.

MGM Will Release New Horizon Pix

Horizon Pictures, an independent company formed by Sam Spiegel, producer, and John Huston, writer-director, will release future productions through MGM. The team, which was responsible for the widely-heralded "Treasure of the Sierra Madre" and the forthcoming "Key Largo," has several story properties.

Odeon Building Plans Move Right Along

(Continued from Page 1)

February 28, Victoria, 1,500 seats.

March 27, (Champlain) Montreal, 1,500 seats, first-run Montreal for French films.

Now under construction and expected to be open between now and November are:

April 16, Toronto (Danforth Theatre at Danforth and Pape), 1,350 seats.

June 1, Sturgeon Falls, Ontario, 575 seats.

July 1, Toronto, (Carlton Theatre on Carlton, near Yonge), 2,500 seats.

August 1, Port Arthur, Ontario, 1,000 seats.

September 1, Fort William, Ontario, 1,000 seats.

September 1, London, Ontario, 1,500 seats.

September 15, Toronto, (Hyland Theatre) Yonge Street and St. Clair Avenue, 1,350 seats.

September 22, Ottawa, 1,500 seats.

October 15, Brantford, Ontario, 1,000 seats.

November 1, Toronto (Humber Theatre), Jane and Bloor, 1,250 seats.

No decision has been made yet as to the first American film to play the Carlton, Toronto, which will be Odeon's Canadian flagship. Films from the USA and Great Britain will be shown and the house will seek to earn a Radio City Music Hall reputation in Canada. Wannie Tyers, its manager, will be back this month from England, where he has been on a tour of UK cinemas.

A British statement issued recently revealed that Odeon owned 107 theatres in Canada and booked 31 others. The company's new theatres since the end of the war, which will number 19 by the close of 1948, will have among them examples of the most advanced theatre engineering in the world, its president, the Honorable J. Earl Lawson, KC, stated.

In a message to the directors and to the Odeon staffs in Canada from J. Arthur Rank, chairman of the board, and John W. Davis, managing director of the parent British organization, the hope is expressed that "through the productions from our studios, we have been able to make a contribution to that understanding between Britain and Canada which has been so fruitful in the past and offers so great an opportunity for the future." The theatres in Canada are described as "a very tangible sign that the link between us is strong."

Particulars about the theatres:

All theatres are completely air conditioned by refrigeration system.

Greater space per seat with a minimum of 34 inches from back to back in the orchestra and 36 inches in loges and balconies. The Montreal Odeon-Champlain is an example as its orchestra seats are spaced 35 inches back to back and balcony seats are 36. Many of the new theatres will have these measurements.

All new theatres are using the new streamline "GK 21" projection and sound equipment.

Close carpeting which extends under seats in most first-run houses.

Parking lots at most theatres.

Use of "visual front," including picture windows.

Special elevator to carry cans of film to and from the projection booth.

"Built-in" acoustics permitting the elimination of standard acoustical material.

Theatres opened in 1948 have cloak rooms, as will those under construction.

Extensive use of fluted birch for lobbies, foyers and walls in all Quebec houses.

Extra space provided in lobbies, foyers and promenades.

Candy bars individually designed to harmonize with the interior and decoration of its own theatre.

Smoking loges are being built in the Danforth, Hyland, Humber and Carlton houses.

These four last-named theatres will also have special rows of seats equipped with earphones for the use of the deaf.

Variety Quarters Ready In May

It is expected that the club-rooms of Tent 28, Toronto, Variety International, being completed in the Prince George Hotel, will be officially opened on Tuesday, May 4th, with ceremonies and entertainment. It will be a gala ladies night and barkers are urged to keep the evening open. If, however, the quarters are not ready in time, a later date will be chosen.

According to barkers Ben and Harry Smith, owners of the hotel, and barker Jules Wolfe, Variety representative, the quarters will be the finest of any tent on the continent, not even excepting those of the Los Angeles tent, which are in the Ambassador Hotel. A steward with a fine reputation has been engaged and the house committee has been busy formulating rules.

Although the May 4th doings will mark the official opening, the quarters will be ready and in use before that. The next meeting will be held in the famed Fiesta Room of the Prince George Hotel, which is across the hall from Variety.

At that time it is expected that the delegates to the 12th annual convention of Variety, which will take place from April 11th to 17th at the Roney Plaza Hotel, Miami, will present a report of the international meeting. The annual Charity Citation Award will be presented in Miami and it is thought here that the Toronto tent, the only one in the British Empire, stands a good chance to win it.

Work on the site of the Variety vocational guidance school and residence for Ontario's crippled children will begin in the near future. This location at the eastern outskirts of Toronto was described as being worth \$150,000 and Premier George Drew, who presented it to Tent 28 in behalf of the province, praised the project, which calls for a \$100,000 building, to the legislature recently.

Since Tent 28 has all but several thousand dollars of the amount necessary, it is considered that the total value of last year's activities is large enough to make Toronto an important contender.

The membership list of Variety is growing. Recent applications were Robert D. Hurwitz, Winnipeg; David Korman, Englehart, Ontario; and Harry Freedman, Edmonton, all theatre folk; Dennis S. Stone, Toronto, orchestra leader; and Monty Hall, radio broadcaster.



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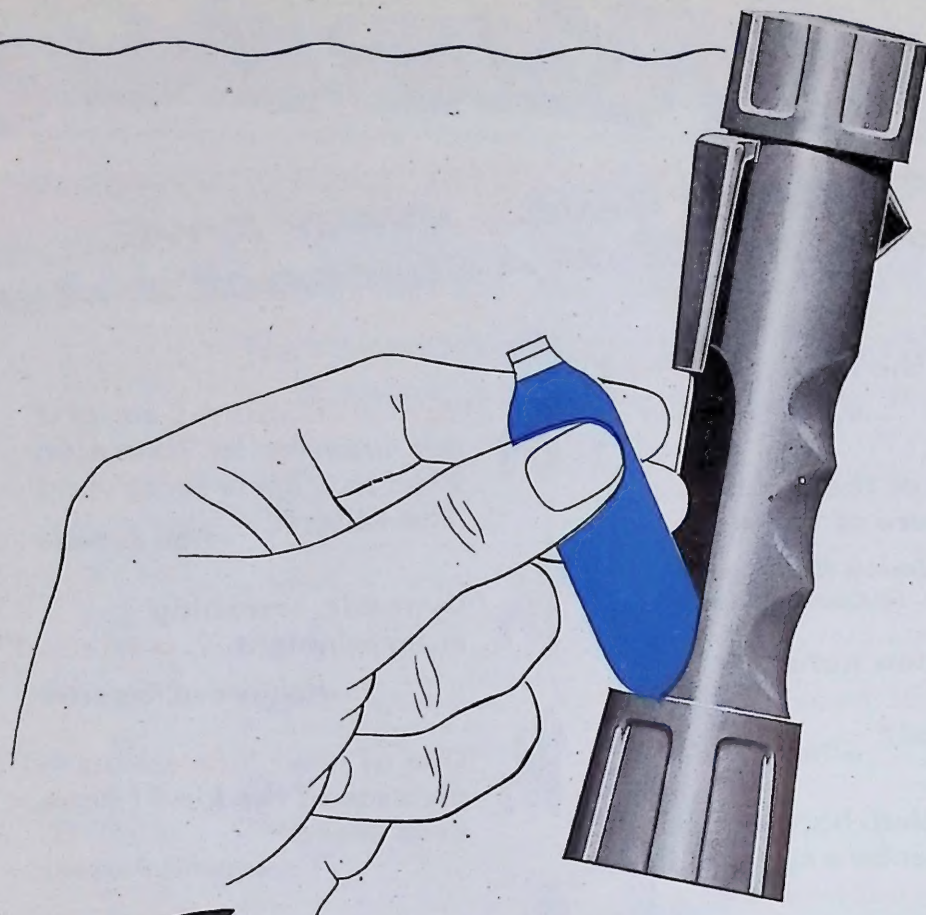
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